

Wisconsin Society of Architects  
December 1986

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*Architect*

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# W I S C O N S I N

## Architect

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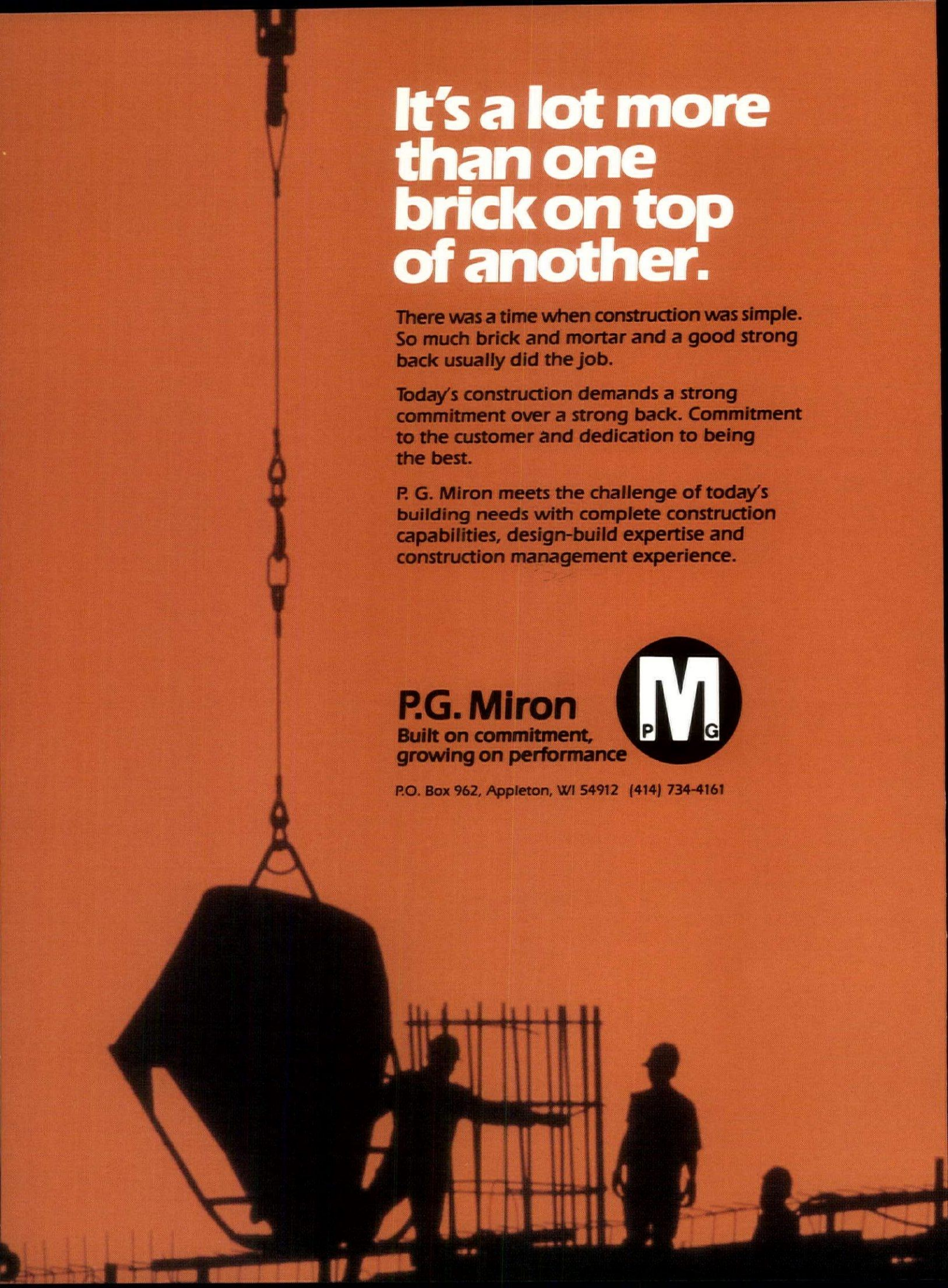
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Cover Photo: Uihlein Estate Town Homes  
Architect: Architecture 360, Inc., Milwaukee  
Photographer: Eric Oxendorf

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*we are seeing scaffolding around the Parthenon and the Erectheum. In our country we*

**restoration process requires**

*have just witnessed the birthday of the Statue of Liberty. This extensive restoration*

**a keen sensitivity and**

*was made possible by the team effort of designers from both France and the United*

**dedication to coordinate**

*States. Their energies have resulted in a remarkable rebirth of Liberty for our country*

**and implement all of the**

*to contemplate and share with others.*

**necessary activities**

*In our cities in Wisconsin, we are seeing more and more efforts in the reestablishment*

*of our historical heritage. Many of the buildings are neglected and the restoration*

*process requires a keen sensitivity and dedication to coordinate and implement all of*

*the necessary activities to bring these old buildings to life again.*

*Wisconsin has a proud architectural history. It is hoped we can continue to work*

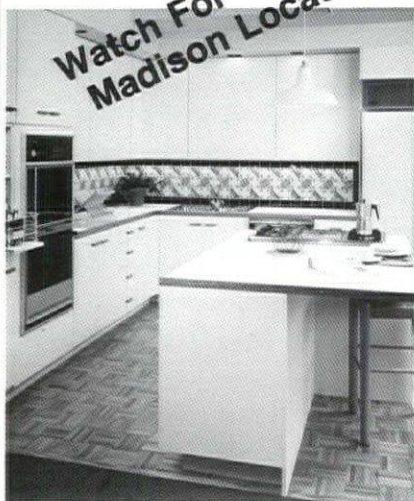
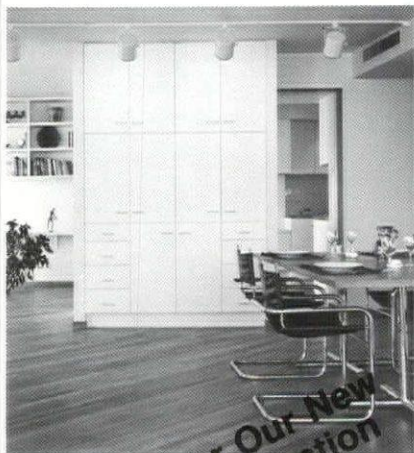
*together with the public to further enhance our urban environment with the proper*

*restoration of these architectural objets d'art.*

Harry J. Wirth, AIA  
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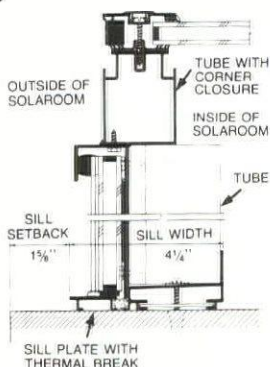
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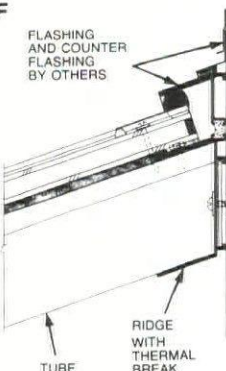
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## OUTWEIGHS "BRAND S"

This chart shows actual on-site weights.

Relative wts for LUXOR  
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ITEMS	METPAR	"Brnd S"
4" Pil	12#	10#
6" Pil	15.5#	12#
8" Pil	21#	*15.7#
24" Dr	29.5#	*29#
32" Dr	38.5#	*37.5#
58" Pl	65#	55#

\*Items have some hardware attached.

Pil = Pilaster  
Dr = Door  
Pl = Panel

METPAR recently bowed to industry standard and went to 22ga for the face sheets of doors. The slight difference in weight is probably due to the heavier gauge of the oval crown which METPAR still uses as a mechanical interlock. Brand S uses a light gauge, folds it under and spot welds it in place.

Most specs call for 20ga full-length panels. Brand S literature says their panels are 22ga and that is what they supply for all. METPAR supplies 20ga on all panels over 36".

Both companies say they supply 18ga for floor braced pilasters, but it is unlikely that the oval crown difference could account for the weight discrepancy here.

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<i>Project</i>	<b>Grimm Book Bindery Apartments</b>
<i>Architect</i>	<b>Kenton Peters &amp; Associates</b>
<i>Contractor</i>	<b>Design Shelters</b>
<i>City</i>	<b>Madison, Wisconsin</b>

After 60 years of operation in its Georgian-styled plant, the Grimm Book Bindery Co., this last fall, moved on to larger quarters.

Responding to the need for alternate housing providing convenience and privacy, the Alexander Co. and Kenton Peters & Associates, Inc., transformed the Bindery into 14 very compact and efficient studio apartments. The narrow street facade, which is protected by National Historic Registry status, was carefully restored, as were the large areas of industrial sash along the north side of the building. Individual entries were provided off a landscaped courtyard to the south.

Each apartment featured a high ceiling, diffused indirect lighting, a compact kitchen, and a complete array of built-in furnishings ranging from a study desk to a fold-down bed.

These furnishings were developed with a crisp, clean, geometric styling in light copper green and white, a motif that was maintained throughout. This is evident in the courtyard iron work and in the grid-pattern stained glass wall that separates each unit's lavish and airy bathing/dressing room from its living area.

This project has had a gratifying market acceptance, having been designed, built, and fully rented over a period of only three months.

*Zane Williams, Photographer*





*Project*  
*Architect*  
*Owner*  
*City*

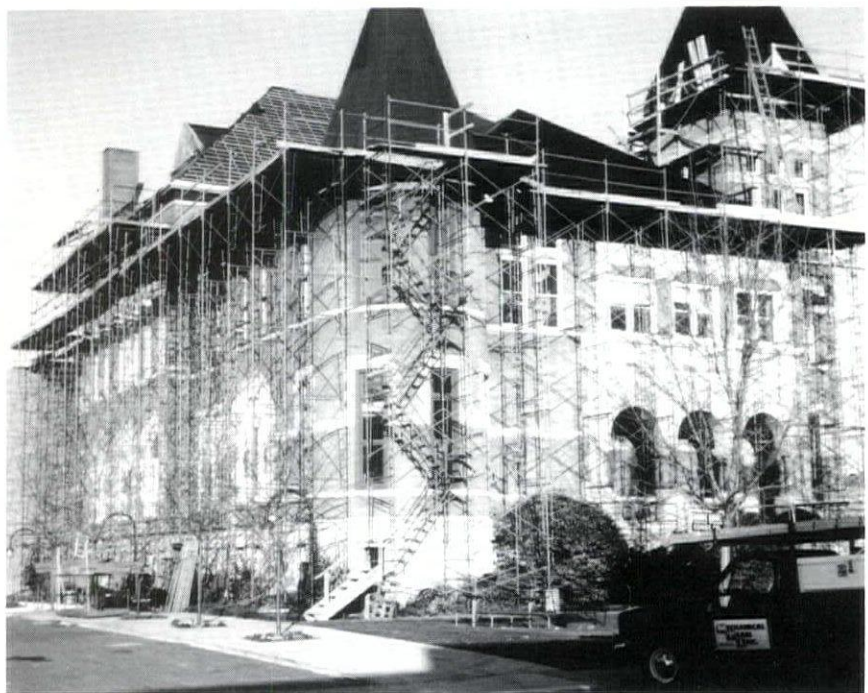
**Richland County Courthouse**  
**Strang Partners, Inc.**  
**Richland County**  
**Richland Center**

**T**his historic courthouse has served the county since it was built in 1889. During the past 10 years the building had deteriorated to a critical point.

After a thorough on-site investigation, an extensive list of major and minor improvement projects were identified along with corresponding cost estimates and life cycle cost analysis where appropriate. A final report was presented recommending to replace the heating/cooling systems, total replacement of all windows, repair and tuckpointing the stone and brickwork, and reconstruction of the existing flat roof into a hip gabled roof to approximate the original design. A *complete* replication of the original roof design was deemed economically infeasible.

The closed loop heat pump system fully utilizes the building's piping chases and mechanical room. Aluminum exterior clad wood windows retains the interior appearance and offers a maintenance free exterior.

The modified pitched roof does not restore the building's original masonry and stone gable ends, but uses the steep pitches and slate colored concrete tile material to simulate the original appearance.







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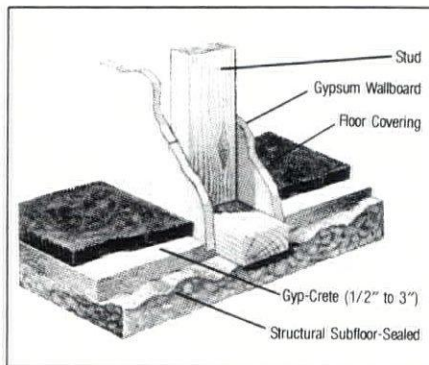
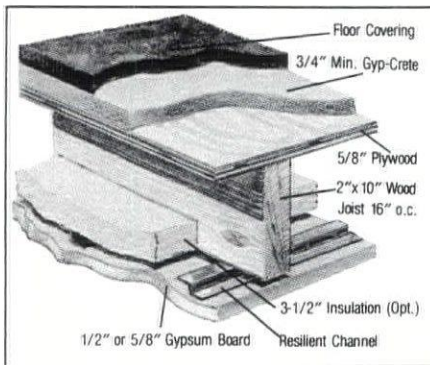
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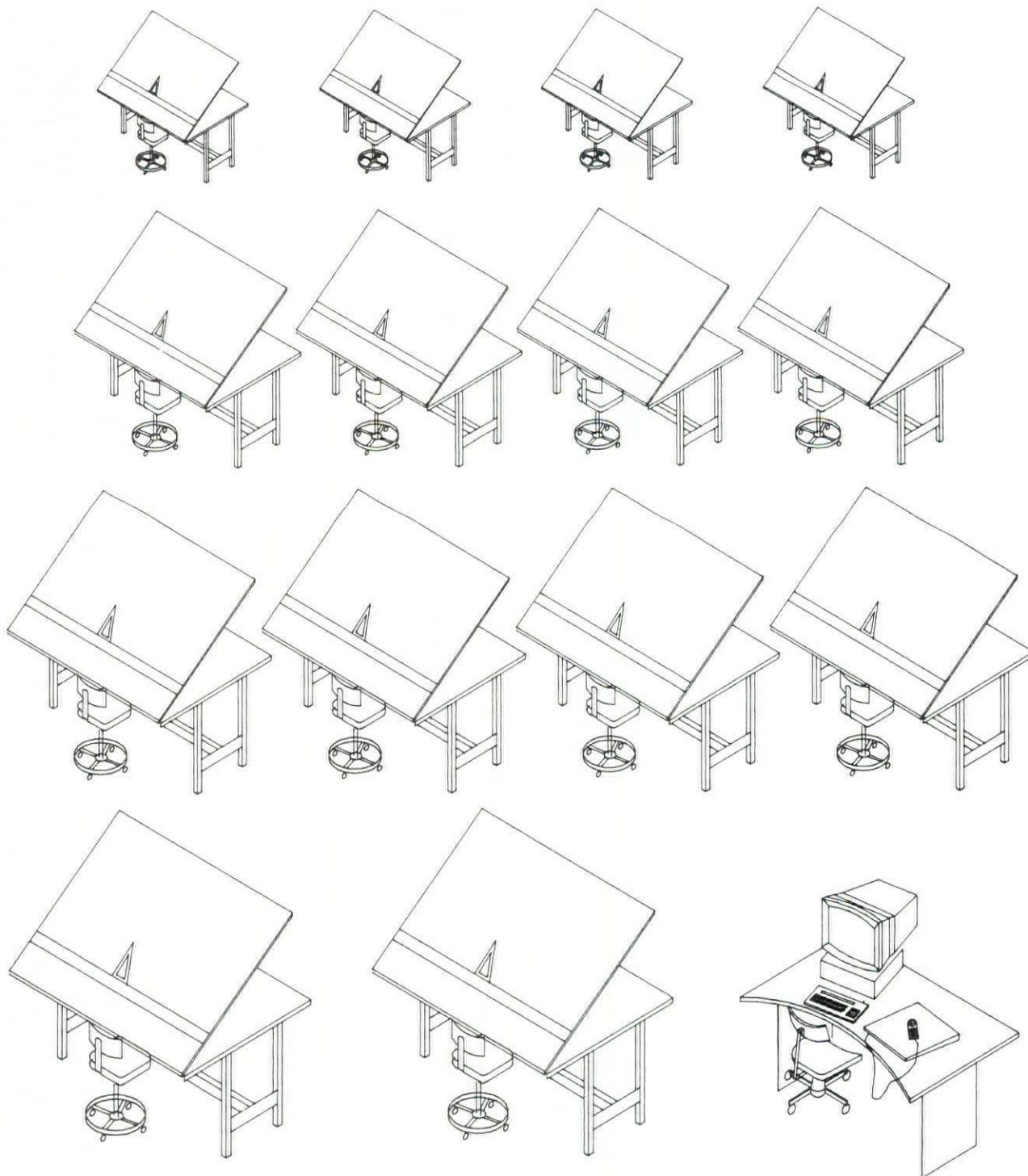
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*Project*

**Blackhawk Commons Fire Damage, Repair and Addition, UW—Oshkosh**

*Architect*

**Reinke, Hansche, Last, Inc.**

*Contractor*

**P.G. Miron Construction Co.**

*City*

**Oshkosh, Wisconsin**

Glass enclosed vestibules, rising to the first floor ceiling, were added to the main entrances. Using brick walls, portals and floor pavers, a mall extending through the building was created at the separation of the food service facilities and the bookstore.

Continuous glass display windows line the mall leading to the open entry to the bookstore (protected by concealed fire shutters and sliding glass doors). Glass walls, dark carpet and sparkling lights accent the high-tech and specialties sales area, strategically located at the entry to the bookstore. Carpet modules

of contrasting colors define circulation routes. Varied ceiling patterns combined with selected lighting techniques accent specific sales areas. Text book stacks were located over the structural floor slab of the addition.

The addition also provided a new receiving and storage area for the bookstore at the basement level. A new elevator at the south vestibule and a new stairs and chairlift at the north entrance provide barrier free access to all public areas.

*UW - Oshkosh Photographic  
Section, Photography*





*Project*

**Remodeling for Wisconsin Bell, Inc.**

*Architect*

**Joseph W. Albert III A.I.A.**

*Contractor*

**D. G. Beyer, Inc., Milwaukee, WI**

*City*

**Milwaukee, WI**

In recent years technology has dramatically reduced the size and amount of telephone equipment required for this facility. When the old equipment was replaced, "new found" space was converted to mid-management offices. A complete rethinking was required to accommodate the new building population and to provide a productive work environment.

The task was to use durable materials combined with a modest budget and make a windowless framework appear interesting and stimulating for the workers.

The solution is an interpretation of interior architecture based primarily on artificial lighting and illusions. The new

entry/corridor reflects images of the past, telephone poles with luminous lines placed against a reflective backdrop of urban and rural forms. With the use of a unique periscope design located in the entry, one is allowed glimpses of the environment both inside and out.

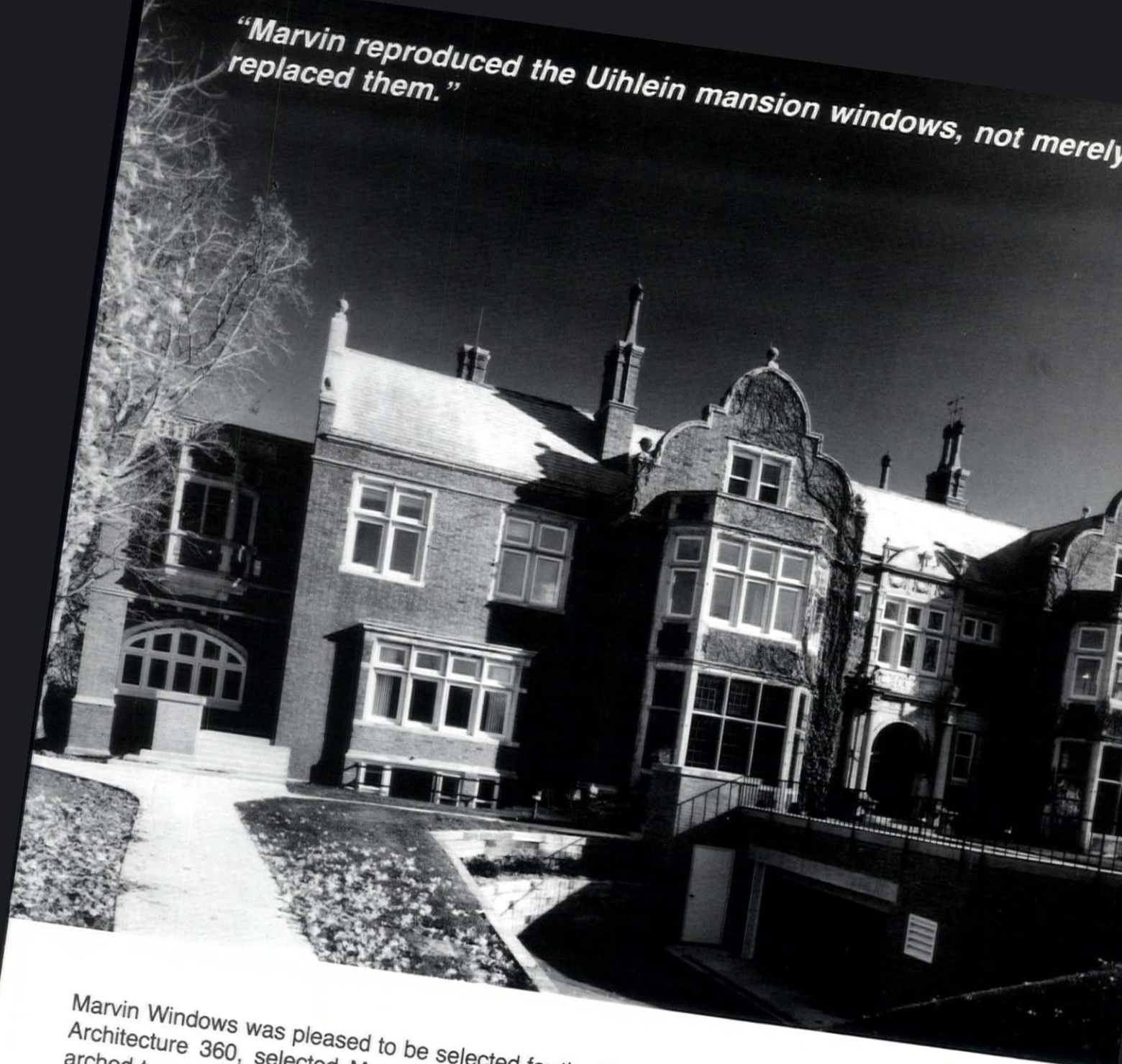
In the design of the lounge area, a high-tech outdoor image was created by providing a forest of computer generated "trees". Beneath the branches, planters are supplied for use by the employees. This informal space provides a quiet respite during lunch and break times.

*Filmsmith, Photography*





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Marvin Windows was pleased to be selected for the Uihlein mansion renovation. The architect, Architecture 360, selected Marvin EZ Tilt double hungs, Casemasters, Terrace Doors, and arched transom units. All windows were custom-sized to the exact masonry openings.

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The Joseph E. Uihlein residence located on the bluff above Lake Michigan in the northeast corner of the city of Milwaukee, was built in 1906 when this area was still farmland surrounding the city.

Constructed of masonry with cut stone trim and bronze casement windows, the house was designed in the English Jacobean style by Milwaukee architects Kirchoff & Rose. The long, narrow lot has two structures, the main house with the attached "playroom" and the garage and stable together comprising approximately 17,000 s.f.

Upon the passing of Mr. and Mrs. Uihlein the house and grounds had been willed to the University of Wisconsin-Milwaukee as a residence for the chancellor. At the demise of Mrs. Uihlein in 1983, the purpose for which it was intended was no longer viable and the cost of renovation for classroom or public uses was prohibitive.

Fearing demolition of the house and an adjacent property also for sale, the developers undertook to acquire the property for conversion to condominium units. After some architectural study it was determined that the two buildings had six distinct aspects, uses or major rooms that domi-





nated portions of the house. These six features were the nucleus for six condominium units.

Since preservation of the existing interiors was the principal design goal, units in the main house were divided as three story condos in the row house tradition, using the family rooms on the first floor in conjunction with existing bedrooms on the second and third floors.

In order for contiguous parking for twelve cars to be accommodated without constructing unsympathetic garage additions, the architects designed an eight car underground garage built just

in front of the main house and connected through the lower level. New two car garages were appended to the garage/stable building in sympathetic architectural styles.

A central gas fired boiler was replaced with individual boilers in three of the units to utilize existing hot water heating and preserve existing interior woodwork. The other three units were converted to gas fired forced air units.

Plumbing work was largely retained to preserve tile floors but sewer and water connections were modernized. Existing electrical service and fixtures were preserved in most cases.

*Eric Oxendorf, Photography*



# Back for The Future

Donald Stielow  
and  
James Wagner

Restoration, adaptation, and preservation are becoming more consistently a part of the architect's daily work, as well as his discourse. As pointed out by Douglas Kozel, Chairman, Design Awards Committee, in reference to this year's WSA Honor Awards Program winners, "...It seems clear that as our society matures, renovations, restorations and additions will become even more important in our practices" (Wisconsin Architect, July, 1986). There is a climate of growing demand.

The architect "on line" to restore, adapt, or preserve, as he plans for tomorrow's use, is uniquely placed at the intersection of yesterday's problems and oversights and today's technological capability. "Back for the Future" is an appropriate metaphor. Looking ahead, he is, indeed, compelled to look back.

At the confluence of diverse needs generated by yesterday's problems and oversights, the architect knows what is meant by "opening Pandora's box," even if he isn't sure who Pandora was. A multi-faceted response is demanded by the conditional implications of rehabilitation, whether for restoration, adaptive re-use, or preservation.

Fortunately, in this age of technological specificity, there are some materials which have matured and improved while continuing with a broad spectrum of applicability. One such technology and material is the architectural spray-applied wood fiber, sometimes referred to, generically, as cellulose. It has been with us since the 70's, and has continued to mature. It is worthy of review.

While once confined to industrial applications, today, such prestigious firms as Northwestern Mutual Life, Time Insurance, Ford Motors, General Motors, General Electric, Firestone, Goodyear, Coca Cola, et. al., are included among the many users of architectural spray-ons. And, increasingly, successful and attractive installations are appearing on schools, recreational complexes, airports, shopping centers, condominiums and offices.

In present configurations, the architectural spray-on displays versatility, decorative scope, thermal control capabilities, an acoustical control dimension, the ability to serve in condensation control problems, and flame resistance. Importantly, there are differences in product attainment, and there are a few limitations to be considered. Each of these components should be reviewed.

The highly versatile architectural spray-on will bond to almost any clean substrate; glass, wood, plastic, metal, concrete, brick, urethane, styrofoam and fiberglass. And, the vinyl acrylic adhesives used in the most advanced formulations provide "quick release" as low as 7 seconds. This allows for application at low temperatures without adverse effects, and lengthens the application season. With high resistance to ultraviolet degradation, applications can be made directly over glass without any special preparation or painting.

The highest quality architectural spray-ons (using sulphate pulp) have a workable, fibrous texture which can expand and contract without release from the substrate, and demonstration quickly confirms that it can be cut, sawed, molded, shaped or painted to fulfill design objectives.



The high density of current spray-on formulations suggests that it can be a good choice as a perimeter insulation, since it minimizes air infiltration.



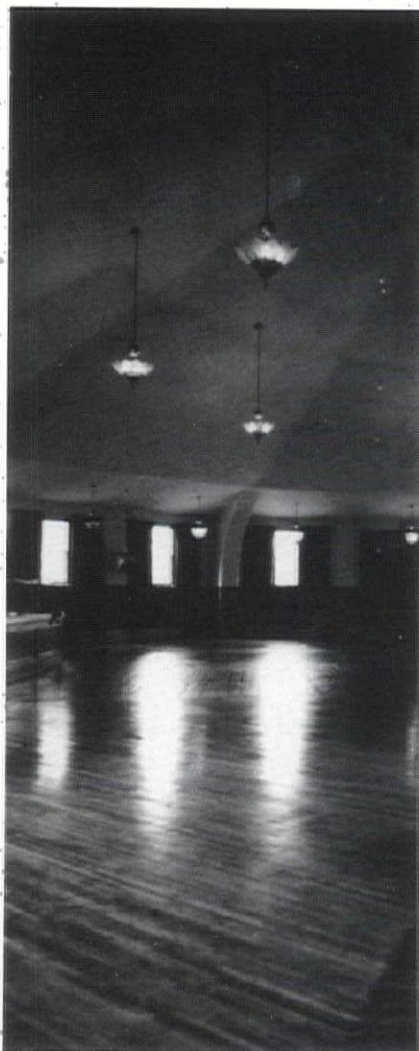
Full design enhancement can be realized, since the spray-on can be applied to follow architectural contours.

Viewed from the decorative standpoint, the seamless, carpet-like appearance of the architectural spray-on yields a designer finish possessing texture and warmth. Inasmuch as the multi-dimensional seamless finish overlays surface imperfections which exist in both new construction and renovation projects, the spray-on provides a viable alternative to acoustical plasters, suspended ceilings, tile, spray stucco, paint, and other materials with less dimension.

Current manufacturer data indicates there is a reasonable spectrum of color availability, with additional post-installation color adaptations available, and a survey of field installations confirms good color stability and high reflectivity.

The high density of current spray-on formulations suggests that it can be a good choice as a perimeter insulation, since it minimizes air infiltration. Because of its structural characteristics, the architectural spray-on can expand and contract along with substrate materials, thus providing a monolithic thermal envelope.

Field test data indicates that extremely low U-Values, and high R-Values are attainable with current formulations, and data indicates effectiveness across the entire temperature spectrum. Present installations indicate effectiveness even where rigid environmental control is required.



Best of all, we're redecorated, have no reverb problem, and we're saving heating money on top of it.

Importantly, Factory Mutual Research has approved certain current formulations of the architectural spray-on as a thermal barrier over flammable substrates such as wood and urethane.

In studios, churches, factories, indoor sports centers, and other public buildings, the acoustical control effectiveness of architectural spray-ons has been clearly demonstrated. Data obtained from a variety of sources indicates that correctly applied thermal/acoustical insulation will absorb up to 75% of the reverb sound caused by the hard surface of walls, ceilings and floors.

In an interview with Mr. Gary Wendorff, owner of Zivko's Ballroom in Hartford, Wisconsin, the broad spectrum benefit of the architectural spray-on was clearly spelled out.

"We had two distinct problems we were dealing with," Wendorff advised. "We needed redecorating. At the same time acoustical engineers were studying our reverb problem ... so bad that entertainers were refusing to book with us, and the solutions were out of sight economically."

Wendorff recalled reading about the architectural spray-on. "So, I contacted the area applicator, AK Seamless. Installation was fast and I didn't have to close for a single weekend. Best of all, we're redecorated, have no reverb problem, and we're saving heating money on top of it."

Another benefit dimension in the architectural spray-on package is condensation control. Especially in our northern climate there is opportunity for warm moist air to contact cold surfaces. The result, oftentimes, is corroded metal, rotting wood, or blistered paint.

Applied appropriately to the chilling substrate, condensation problems are readily brought under control.

Test lab data indicates that the architectural spray-on offers yet another positive dimension, since fire retardants are introduced in the manufacturing process. Ratings are excellent.





The seamless, carpet-like appearance... yields a designer finish possessing texture and warmth.

A flame spread rating of 25 or less in the Underwriter's Laboratory Listing rates a building material as non-combustible. In the data reviewed for this article, we found flame spread ratings of the spray-on as low as 5. Smoke development ratings were also exceptionally low. Ratings vary, of course, depending upon the structural detail, but manufacturers have the rating data available for architect review.

To comply with the desire of one manufacturer, it should be pointed out that in areas with "very high" humidity conditions, a periodic over-spray may be required to maintain the fire retardant qualities.

There are important compositional differences in the architectural spray-on. The most important difference appears to come from the cellulose resource, and microscopy makes detailed analysis possible.

Upon this type of examination it is quite clear that the best cellulose resource for the spray-on is the sulphate pulp (vis-a-vis the mechanical pulp, which is reclaimed newsprint). Under the microscope, the sulphate pulp discloses a powerful interweave of small diameter fibers of considerable length. The newsprint pulp reveals large diameter, but short, fibrous detail, with considerable end-butting and stacking.

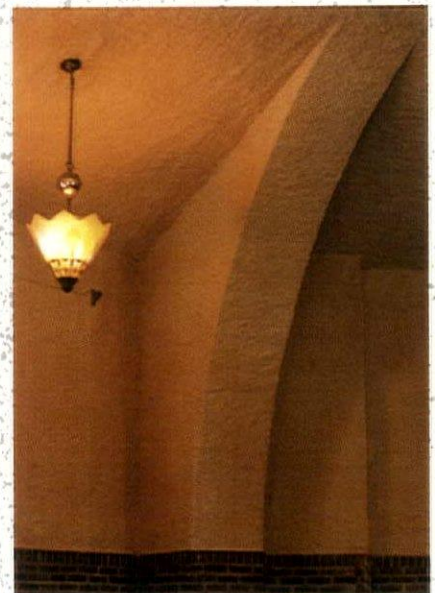
The sulphate pulp clearly has a significant edge in terms of structural durability and stability. On site inspection of both types of installations can readily confirm the sulphate pulp advantage.

Everything has limitations, and the reputable manufacturers seem willing to provide all necessary data for intelligent choices.

From the information examined, the indications are that areas subject to volatile or oily fumes, high dust, or otherwise volatile atmospheres, will either be on a manufacturer's "not recommended" list, or may require special preparation or protective coatings.

The architectural spray-on has been in the marketplace for some time. Like many worthy products and technologies, maturity takes some time. Current data, manufacturer stability and direction, test lab evidence, applicator quality, and field examination of installations, gives every indication that the architectural spray-on has come of age.

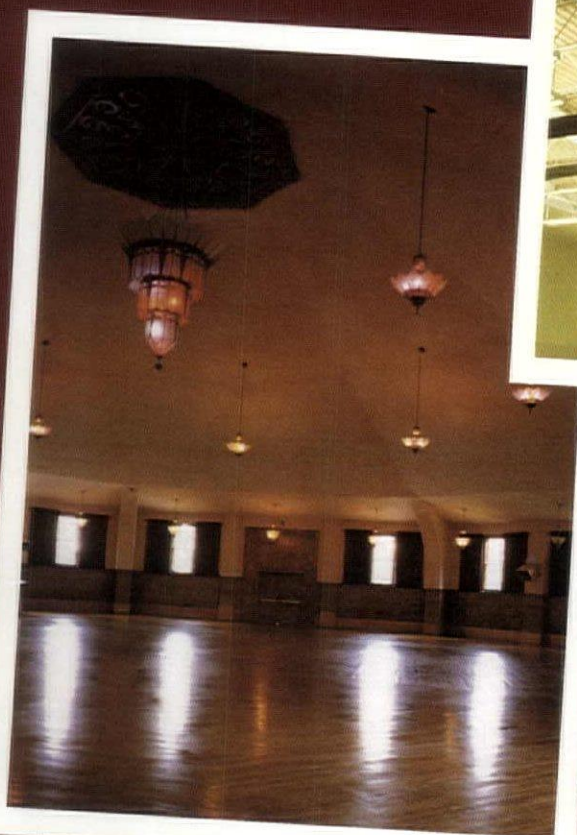
While meeting all criteria for new construction, architectural spray-ons also offer the multi-dimension response especially demanded in the trend to restore, adapt, and preserve.



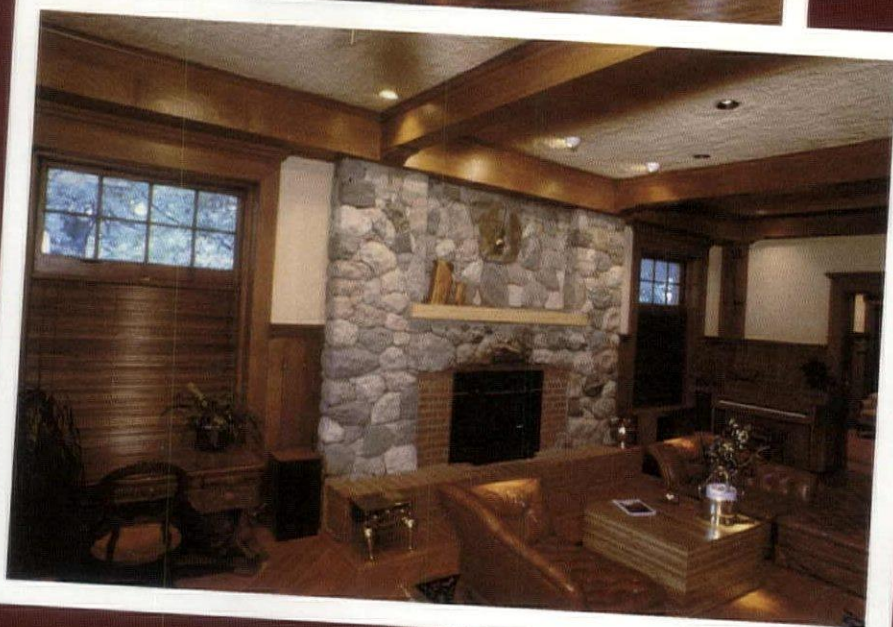
Full design enhancement can be realized, since the spray-on can be applied to follow architectural contours.



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## *The Joys and Frustrations of Restoration Work*

**R**estoration work, true restoration, is a connoisseur type of architecture where concern for the fine nuances of detail and design predominates. The expertise of specialists in many fields is required to bring back a building or interior to its original state. It is expensive, controversial, tedious, and almost always worthwhile in the end.

Three restorations completed this year in Wisconsin are worthy of special attention. They prove that today's skills can bring back and preserve architecture of the past. The three nineteenth century buildings are the Grand Opera House in Oshkosh designed in 1882 by William Walters, the Mons Anderson house in La Crosse begun in 1854, and Villa Louis at Prairie du Chien designed by E. Townsend Mix of Milwaukee in 1870. Each of these buildings shows the architectural splendor and the high quality craftsmanship of that time.

This article deals with the exterior restoration of Villa Louis, the interior of the opera house, and total restoration on the Anderson house. The architects involved in these three projects all stress the importance of "the team" in restoration work. Each specialist learns from the other and, when surprises and puzzling inconsistencies develop, helps to determine a logical course. There are high standards, but no rigid rules. As Michael Douglas, site manager of Villa Louis, says, "The highest goal is always to retain integrity in preserving the building as a historic document."

In a farsighted decision by the Department of Facilities Management, Villa Louis was the first agency permitted to utilize maintenance funds for paint analysis, an important step in restoration work. Instead of merely repainting to "protect," this painting was the beginning of an important historic process.

Owned by the State Historical Society, this lavish Victorian mansion has also had corrective work done on all outside wood trim and moldings and now looks as it did in the 1890s. Because of alterations to the house prior to its second painting, it was decided to restore to that date rather than the original.

Robert Furhoff of Chicago was hired as paint analyst. His background is in architecture as well as restoration. With a scalpel and great care, he took extensive samples from all the varying surfaces of architectural details—balusters, railings, door and window trim. Color and texture from each previous painting were determined. Furhoff found that "sand paint" using silica sand as an ingredient was used on the Villa. It was fashionable at the time of the house's second painting. Other buildings on the grounds used a semi-gloss.





Colors were then matched under natural light, with refinements made under artificial light, to the Munsell Color System, which identifies more than 1000 colors according to hue, value, and chroma into a formula that painters can follow. Town and Country Construction of La Crosse was given this responsibility. The revealed palette consisted of various values of gray, gray brown, and a reddish brown. Since one architectural member might have several colors, applying the reconstructed colors was a challenge in itself.

Many photographs of wood trim and moldings were studied. Rotted sections were duplicated and replaced with complete accuracy. Careful wood surgery allowed authentic sections of molding to be moved to points of high visibility while reproduced moldings were used elsewhere. The public eye will never suspect the hours of research and craftsmanship that went into this project.

The Grand Opera House in Oshkosh reopened in October 1986 after an extensive restoration, featuring the same opera as was presented opening night in 1883.

The splendid interior, which made it one of the finest opera houses at the turn of the century, has been returned to the city of Oshkosh. It has been a community effort. Not only recent, but past participators must be credited. One lobby displays a needlepoint wallhanging made by 42 local women depicting the history of Oshkosh.

"Much credit for the restoration job," insists Katy Wabiszewski, who headed the research team, "can be given to local historians and record keepers all along the way who provided thorough data of the building and its changes."

A 40 page historic report was compiled in 1981 including changes made to the opera house, photos, sketches, diagrams, newspaper articles, and footnotes. An article from an 1883 Oshkosh paper was extremely detailed and was used as a guideline as to original colors and decorations of the interior.

Wabiszewski continues her description of the interior, "One may gasp for breath upon entering the front door, for immediately the color and splendor begin. But it is in the main theater where the dramatic statement of historic artistry is witnessed. The sudden shock of Victorian grandeur sets fire to the excitement of the grand Opera House. The colors are brilliant—gold, burgundy, blue, turkey red, and green. New Victorian theater chairs of burgundy velour match the luxurious draperies and patterned carpeting.

"All wall coverings, historically documented, have been reproduced or specially designed for this project. Wallpapers used were chosen, after careful research, from the 'Brillion Collection,' which contains over 1300 designs from the period 1860 to 1910."

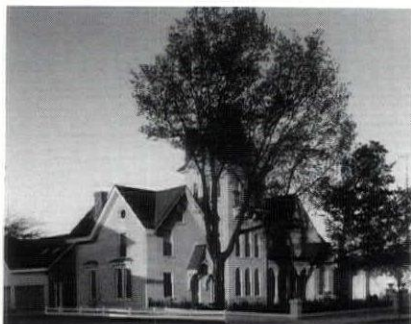












*Of the Mons Anderson house in La Crosse, architect Schute says, "Inside and out, the task was to prove monumental. There were pitfalls, failures, as well as rewards. The true restoration path knows no shortcuts."*

*The stunning success of this total restoration is due primarily to its owner, Robert Poebling, who rescued it from the auction block in 1982 at great price and made an immediate deep commitment to its future. Poebling decided to work within the requirements of the United States Department of the Interior's "Guidelines for Rehabilitating Old Buildings." This entailed a 20 step process from pre-inspection of the structure through research, construction, to final certification of approval.*

*In 1864 Mons Anderson purchased a ten year old stone cottage and during the next 14 years remodeled and enlarged it to resemble stately mansions of the time. It is a rare blend of Gothic Revival with Italianate Revival influences and is considered one of the best examples of domestic architecture in west central Wisconsin.*

*From 1906 to 1917 it was owned by the YWCA and suffered insensitive remodelings. For a time it stood empty and from 1920 to 1982 reverted to residential use, but was allowed to deteriorate through neglect. It became a community burden with no apparent solution. A newspaper article refers to "the atmosphere of luxury which still haunts the house in its ruin." It contains 16 main rooms, several alcoves, and six fireplaces.*

*Pre-inspection of the house took place before the auction; this included rough estimates for remodeling. After the house was purchased intensive research was begun via newspaper clipping, records, and old photographs. Heating and plumbing equipment was carefully documented as it was removed, as was every decorative feature in the house. It was important to untangle facts from hearsay.*

*The demolition stage yielded many problems: chemical paint/stain stripper was toxic and had to be retained and eventually transported to Utah for disposal, workers wore cumbersome breathing apparatus which slowed the work, winter required temporary heating units, termite damage was found, vandalism and theft were a problem, etc.*

*"Every stage took twice as long as expected," says Schute. "The patience of even the most experienced workers and contractors was tested."*

*In the midst of this dark time there did appear a rainbow in the form of a literal pot-of-gold. In a crawl space under the kitchen three small high schoolers were hired to dig so contractors could have a more comfortable working space. While working, the boys found a black cast-iron pot sitting atop a stone foundation wall. It first looked like a*







*Oshkosh Grand Opera House*  
Architect Yarbrow-Kempinger Architects, Inc.  
Restoration Specialists Victorian Collectibles Ltd.  
and Richard Brodzeller  
Stenciling Artist Peter J. O'Halloran  
Mural Artist Elinor Krause  
Fire Curtain Artist Joanne Kindt  
Decorating Committee Betty MacNichol,  
Jean Crane, Bonnie Marousek  
Photography provided by Victorian Collectibles Ltd.  
and Richard Brodzeller

*Mons Anderson House*  
Architect Valentine J. Schute, Jr.  
Contractor Peter Nelson & Son, Inc.  
Photography Roger Grant

*Villa Louis*  
Architect Ranney & Associates  
Site Manager Michael Douglas  
Historic Sites Administrator Jean Weber  
Paint Analyst Robert Furbhoff  
Painting Contractors Town and Country Contractors  
Photography provided by Wisconsin  
State Historical Society

*support member but investigation found it to be removable and filled with U. S. Gold coin—five, ten, and 20 dollar pieces dating from 1870 to 1893. The gold still remains a complete mystery, but it made national news and brightened the attitude of the workers.*

*Details of reconstruction details could fill volumes. Here are a few examples. An 1890s photograph was magnified to show original cresting along roof line, exact pattern of decorative shingles on tower, profile of finials, and lightning rods. An original lion's head door knob was found in a local museum, taken out on loan to make a mold so replicas could be made at a brass foundry. On-site templates were made to replace 140 window sashes. Special fire restrictions required that fancy-cut wood shingles had to be re-dipped on site in presence of fire department.*

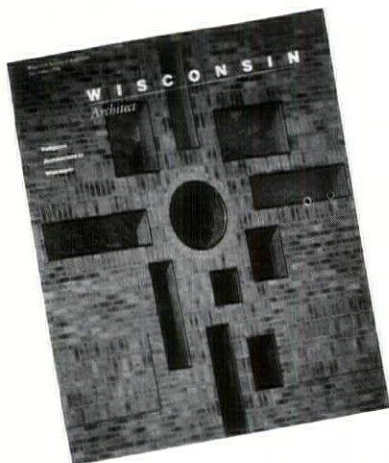
*Special fireplace tiles could not be duplicated in Mexico or Europe, so a potter made a mold and experimented with glazes until a match was obtained. A search for special species of wood ensued and were individually cut and fit to restore damaged areas of the parquet floors. While the work went on, pages of forms were filled out documenting every phase.*

*Because there was a sensitive owner and money to do the job correctly, Mons Anderson house is an exemplary restoration project.*

*Grace B. Stith*  
*Working with*  
*Michael Douglas*  
*Katy Wabiszewski*  
*Valentine J. Schute, Jr.*



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*Project*

**North Hamilton Office Building**

*Architect*

**Potter Design Group, Inc.**

*Contractor*

**J.H. Findorff & Son, Inc.**

*City*

**Madison, Wisconsin**

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*Charles McEniry, Photography*





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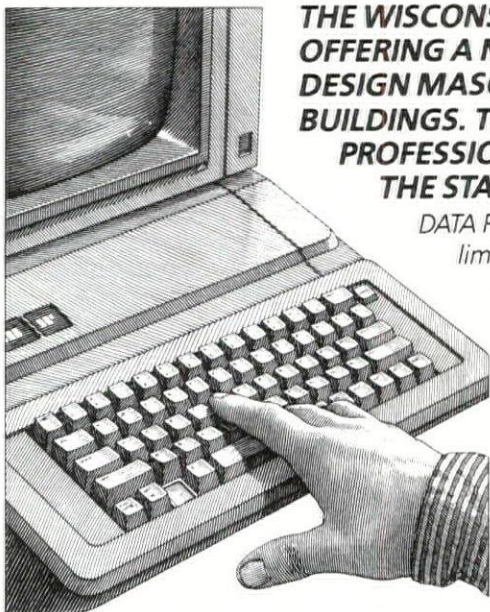


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<i>Project</i>	<b>West Hall Addition</b>
<i>Architect</i>	<b>HSR Associates, Inc.</b>
<i>Contractor</i>	<b>Peter Nelson &amp; Sons, Inc.</b>
<i>City</i>	<b>La Crosse, Wisconsin</b>

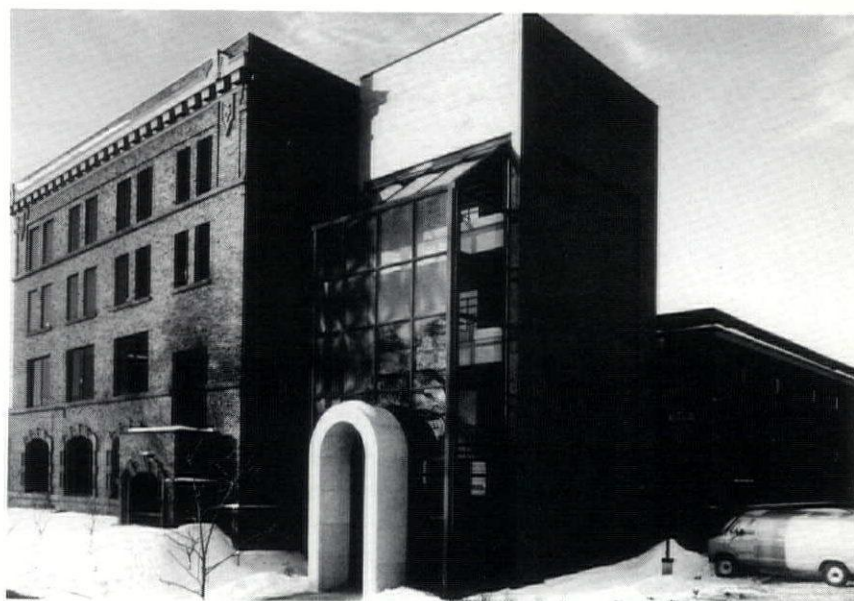
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frames the original building. This framing concept is further reinforced by the earthberm which visually lifts the original building onto a landscaped pedestal. Harmony in color and texture was achieved by using a heavy iron-spot brick that picks up that characteristic in the original building.

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*Jack Paulson, and HSR Associates, Inc., Photography*





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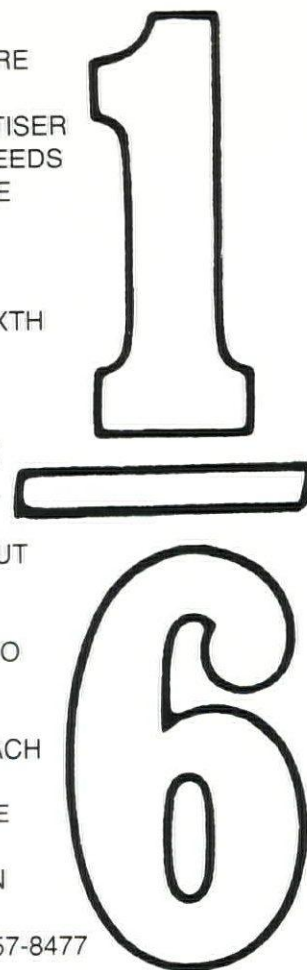
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**State Historical Society Museum**

*Architect*

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*Contractor*

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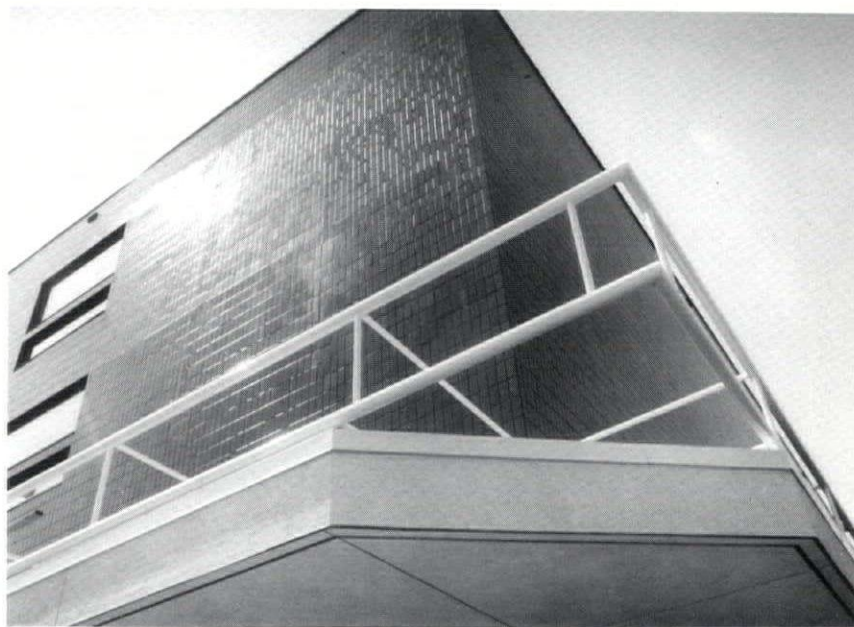
*City*

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The recently completed State Historical Society building on Madison's Capitol Square brings a whole new image and attraction to the cultural atmosphere of the Capitol Concourse. The remodeling of what had been a serviceable retail space was transformed into a space suitable for the exhibition and storage of artifacts which define Wisconsin heritage. This space, which will continue expansion as funding permits, also includes classroom and theater space for the Society's museum education program, as well as a gift shop area. The operations of the Society have been substantially improved due to the inclusion of offices, conference areas, carpentry workshop space, graphics work area, paint spray department and darkroom facilities.

In order to retain the pieces of history which make up the Historical Society's collection for future generations, stringent climate and humidity control was a necessary aspect of the remodeling design. This unique requirement resulted in exterior insulation covered by durable, decorative tile in order to extend the life of the building as well as to create the aesthetic atmosphere which is vital to Madison's downtown. This correlation between the aesthetic and the practical as well as the design and the purpose is especially critical to a public building such as this, for it ensures a longevity and endurance in its service.

*Charles McEniry, Photographer*





"Just because a building is 50-100 years old it does not mean that it was designed properly in the first place nor does it mean that it is destined to be usable for another 50-100 years."

The above quote is from material sent by architect Frederick Parfrey. The Manitowoc Maritime Museum is an example of a building for which help came too late. Soon its brick walls will come tumbling down; a new facility is being built at the north shore of the river. At this point in time, it is agreed

# THE DIAGNOSIS



by those who know the building that this was the wise decision for this local landmark.

During the past year of telephone contact with architects from around Wisconsin, the subject of evaluative architecture has come up several times. The adaptive reuse of buildings of all descriptions and all ages has become almost the rule, nationwide. So, the "voices on the wire" presented the ideal



for this feature. Architects from two firms gave assistance, careful thought, and valuable time to this presentation.

To reinforce the importance of this type of architectural service, let us go back to the introduction in the July issue of "Wisconsin Architect" by Douglas Kozel. Of the 1986 awards, six of the nine projects involved restoration or remodeling. Kozel writes "...as our society matures, renovations, restorations and additions will become even more important in our practices. For 1986, these areas are where Wisconsin Architects did some of their best work."

## AND DEATH

Evaluative surveys might be considered the unglamorous side to restoration architecture. Architectural training does not usually prepare one to become an architectural sleuth. Experience and a trained eye are necessary ingredients for this valuable service. Raeuber Stark Associates Inc. of Manitowoc has found its niche in providing this type of service. Roy Stark explains their philosophy.

"With the emphasis on magnitude and quantity in our society, the smaller firm (such as ours) finds itself very hard pressed to compete fully in the highly competitive architectural market of today. Accordingly, we took stock of our 'professional' assets and expanded those areas of service where we could maximize the benefit of our experience and training, minimize the size of staff, and experience the least qualified competition. This led to the evaluative architectural survey market permitting the firm to provide full professional services for the renovative process or to act as a consultant. My background in engineering studies, the liberal arts, and architecture is fully utilized.

"The emphasis on long term continued use, or redirected use, of existing structures has made the evaluative survey most important. It is truly important for anyone participating in the evaluative survey process to be fully capable of seeing and interpreting all of the signs of internal stress relief as well as of the simple deterioration through aging of the products of construction. It must be understood that a crack is 'resultant' evidence."

## OF A BUILDING

An evaluative survey was made on the Manitowoc Maritime Museum which provided the owner with a twenty page report giving three alternatives with carefully estimated cost on each—remodel, add on, or build new. This report insured that the owner could make a money-wise decision.

Strang Partners, Inc. of Madison has been offering Building Performance Audits for some years. Frederick Parfrey offers these comments.

"While existing structures may offer many exciting design options, the lack of a detailed building survey relative to structural, building code, space utilization, handicapped accessibility, maintenance, energy, and asbestos issues, designers will simply not know what obstacles or opportunities are facing them.

"In our rehab-retrofit work we have found that there is no substitute to a thorough predesign building survey. During the very earliest stages of project feasibility

the survey results help us identify potential problems with the building and assess in a detailed manner whether the work required to correct those problems justifies the costs. It also allows us and our clients to back off from the project before extensive design work has been expended should we find too many costly surprises.

"It's no secret to any of us that working with older buildings pose more complex challenges than designing new structures. Existing conditions have profound effects upon the entire project from the basic utilization of space to the financial feasibility of the project itself. As architects, we have a special responsibility to educate and inform our clients of these conditions to the very best of our abilities and become articulate spokespersons for the responsible and sensitive renovation of these older structures."



### QBS

A WSA member recently wrote in about the "Selecting Your Architect" insert in the September *Wisconsin Architect*. A strong supporter of the Qualifications Based Selection process, he raised a good question about the booklet.

On the inside of the back cover is a list of the various types of additional information that can be obtained by contacting the WSA. The list has helped to generate a large number of inquiries from public owners.

As the saying goes, let's make things perfectly clear. The WSA member expressed concern about the WSA supplying public owners with the "names of architectural firms" who can do the work. No, the WSA does *not* recommend architectural firms. If contacted by an owner, what the WSA can do is provide them with a directory of all WSA members.

Your feedback, questions, and suggestions regarding QBS and the "Selecting Your Architect" booklet would be very much appreciated. Please contact Bill or Van at the WSA office.

### Deja Vu

Haven't I seen that project before? Yes, the Richland County Courthouse project also was featured in the September "Municipal Projects" issue of the *Wisconsin Architect*. However, in that issue only a "before" photograph of the historic courthouse was included, to the chagrin of the architect.

This issue of *Wisconsin Architect* features a "during" photograph showing the restoration work being performed on the 1889 structure. For an "after" picture of the courthouse project, a visit to Richland Center is suggested...and don't forget your camera.

### Chapter Services

The American Institute of Architects Component Resources Committee recently took up the grewling task of reviewing over 200 component evaluation forms. Ugh! But wait, this story has a happy ending.

Guess which four local unstaffed AIA components were the only ones to meet all 29 "Minimum Standards of Services"? If you guessed the Northeast Wisconsin chapter, Northwest Wisconsin Chapter, Southeast Wisconsin Chapter, and Southwest Wisconsin Chapter you're absolutely correct. Congratulations to Wisconsin Society of Architects Chapter Officers.

### UWM-SARUP Award Winners

University of Wisconsin-Milwaukee School of Architecture and Urban Planning students continue to dominate the Chicago Chapter of the American Institute of Architects Student Design Competition.

Wade Weissman, a UWM-SARUP undergraduate student, was awarded First Prize at the 1986 contest. David Bader and Michael Martin were two of the three Finalists in this year's competition. A joint project by Peter Tham and Walter Johnson took home an Honorable Mention award. Congratulations!

Five Midwestern architectural schools participated in the competition: UWM, University of Illinois-Urbana, University of Illinois-Chicago, Illinois Institute of Technology, and Notre Dame University.



## **Housing The Homeless**

In a new publication by the American Institute of Architects, "The Search for Shelter," author Nora Richter Greer explores the difficult questions of the right to shelter, who is responsible for housing the homeless and what causes homelessness. The book also includes 33 case studies of safe and dignified shelters across the nation.

It is hoped the book can be the catalyst for shelter projects in communities throughout the country. For more information about the publication call Bill at the WSA office.

## **Season's Greetings**

It's the time of year when many people start looking ahead and planning for the new year. Some even try making resolutions. One item added to the agenda for 1987 and clouding up crystal balls around the country is federal tax reform.

Most analysts predict the federal tax changes will have a positive effect on the economy in the long run. But, as an old drunken economist once said, in the long run we're all dead anyway.

The short-run impact of federal tax reform on capital investment and construction activity is uncertain. How the State of Wisconsin reacts to the federal tax changes could be important. Much of the upcoming legislative debate on the state budget for the 1987-89 biennium will be spent discussing whether or not certain federal changes (e.g. depreciation, capital gains, etc.) should be adopted for state tax purposes. Stay tuned for further developments.

## **Membership Action**

Hsiang, Beryl L., was approved for AIA Membership in the Southeast Wisconsin Chapter.

Skemp, Kathryn A., was approved for AIA Membership in the Northeast Wisconsin Chapter.

Rogahn, George, Jr. was approved for Student Membership in the Southeast Wisconsin Chapter.

Hipke, Kathleen, was approved for Student Membership in the Southeast Wisconsin Chapter.

Sobczak, Donald was approved for Student Membership in the Southeast Wisconsin Chapter.

Pertzborn, Robert was approved for Student Membership in the Southwest Wisconsin Chapter.

Brown, Roy D., was approved for Student Membership in the Southeast Wisconsin Chapter.

Lacombe, Renee M., was approved for Student Membership in the Southeast Wisconsin Chapter.



# Thank You

We'd like to express our thanks to the advertisers in WISCONSIN ARCHITECT for making 1986 a year of expanded circulation and improved quality. The positive response has been overwhelming. As one architect put it, "This surprising response has made us aware of how truly large and diverse a readership the magazine enjoys among architects, owners, and the construction industry."

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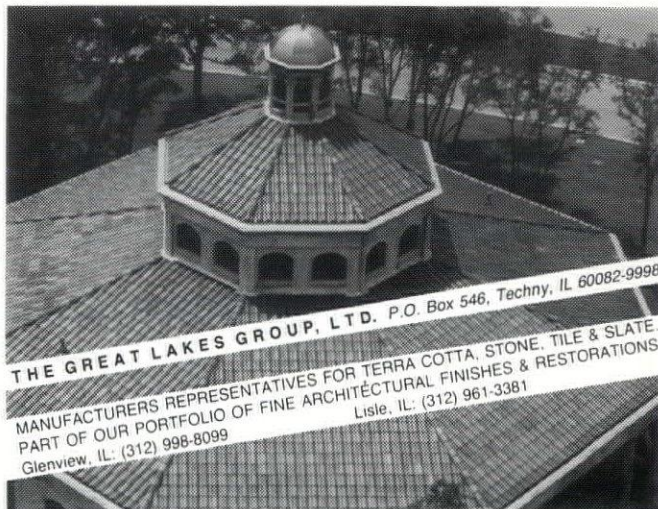
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